

## SINGULAR

## DEPTH IN A WIDE FIELD



*Midnight, Snake River Near Marsing, Oct. 2006, digital panoramic, 7 x 38".*

The pioneering painter and photographer Edward Steichen, who died in 1973 at age 94, said that when an artist of any kind looks at his subject, he looks with everything he is. Jan Boles, who lives at Sunny Slope a few miles south of Caldwell, Idaho, is a graduate in English literature and a former teacher, a welder and papermaker, an archivist and amateur astronomer, a member of the Caldwell Historic Preservation Commission and of the Cloud Appreciation Society, and, look again, a fine art photographer of forty-some years' proficiency.

Son of an economics professor who encrypted orders for the U.S. Navy during World War II and subsequently taught at Southern Methodist University, and a supportive mother who was a writer, actress, and theater reviewer, Boles was raised in Dallas and received his first Kodak Brownie Twin Lens Reflex when he was six. His early interest in quality picture-making was fostered by his best friend's father, who just happened to be the director of the Dallas Museum of Fine Arts.

Boles' first published photographs, however, were black and white images of minute mollusks taken for E. P. Cheatum's *Ecological Implications of Fresh Water and Land Gastropods in Texas Archeological Studies*. He was lured into the tedious task as a college freshman because Dr. Cheatum had a Leica equipped with a precision close-up lens. The good professor, notwithstanding, neglected to give him a credit line.

### *....like spiders in a bottle*

Soon enough, better and credited assignments followed. He landed a role as staff photographer for the museum and for the Dallas Civic Ballet, shooting pictures for their programs – from

escargot to entrechat in a matter of months. A door had opened and in walked the future.

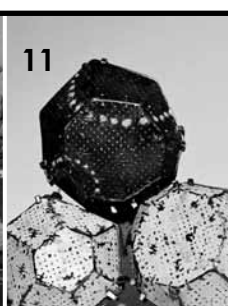
In 1962, Boles left Dallas for Los Angeles to study photography at The Art Center School. According to him, the center was “nuts and bolts classes...where the emphasis was on commercial work, but the faculty was a mix of commercial and fine artists.” The two attitudes accommodated each other like spiders in a bottle.

The photograph-as-art contradistinction was still prevalent – with roots seventy years deep. When George Eastman introduced his new Kodak camera in 1890 with the chipper slogan “You Press the Button. We Do the Rest,” he demystified photography by putting small, hand-held cameras with roll film and quicker shutter speeds into the hands of millions. To the dismay of many professional photographers, it meant an amateur might capture a memorable image on any lucky day. Wherefore “art”?

The serious photographer still had to select view and film and focus and filter and exposure time, however, and visualize the resulting printed image. As Ansel Adams, whose eloquent work influenced young Boles, wrote: “You don't take a photograph, you make it...and twelve significant photographs in any one year is a good crop.”

The hard-edged abstractions of the period galvanized Jan. Along with Adams' work, he admired the earlier “puritanical economy” of Walker Evans and the shells and rocks, dunes and clouds of Edward Weston – Adams' neighbor and the man “who taught photography to be itself.”

Boles, a former Eagle Scout, is a hiker, backpacker, and fisherman, and after the school year ended in Los Angeles, his needle swung northeast to Idaho, to Caldwell, where his uncle taught high school biology. Together they fished the Boise River,



# SINGULAR DEPTH IN A WIDE FIELD... continued



Co-op Pentimento, digital panoramic, 8 x 30".

Owyhee and Brownlee reservoirs. Idaho drowns: still a place where people had little trouble keeping out of each other’s way. And Idaho embraced a passel of untrammeled space, a passel of unphotographed territory. When Uncle Ron pointed out that there was a respectable college in town, The College of Idaho, Jan enrolled. Why wear out a pickup truck vainly looking for a better place? – and besides, the light under this bowl of sky was clearly arresting.

In an American writers’ class, Jan met the woman who would be his wife, and upon earning his B.A. he stayed on to work at the college in the communications office. Some years later, he would lecture students within the art department about the fundamentals of photography. (He followed William Roberts, an art professor on campus, and Earl Brockman, who were already cantors for the photography-as-art choir.) Boles also hurled his talents into Idaho conservation battles, such as those imperiling Hells Canyon, the White Clouds, and the Owyhee desert.

## ...as much an interpretation of the world as paintings or drawings

All the while, the concept that photography could richly embody subjective expression gained ground. In 1977, Susan Sontag’s book of collected essays, *On Photography*, which concluded that photography should first of all be seen as a medium, kindled something of a word-war in art circles, although Sontag did highlight the properties that photography has in common with fine art: “While a painting or a prose description can never be other than a narrowly selective interpretation, a photograph can be treated as a

narrowly selective transparency...photographs are as much an interpretation of the world as paintings or drawings are.” Nonetheless, it was 1983 before the National Gallery of Art in Washington, D.C., mounted its first exhibition devoted to photography.

Twenty-five years ago (1985), using black and white film, Boles began to explore the panoramic format of photography. Dr. William Judson Boone, founder and first president of The College of Idaho, was an early local photographer, advantageously employing a geared CIRKUT panoramic-view camera. Intrigued, Jan, who was instrumental in the restoration and preservation of Boone’s photographs, took the format into Idaho’s landscape himself. “What appeals to me is the evidence of both change as attempted by mankind and recovery as attempted by natural processes,” he says. “Because these images are reconstructed from more than one exposure, they are not ‘instantaneous’ in the usual photographic sense. For me, this provides an added twist to the illusion of the still photograph.”

In 2007, he began an ongoing series of panoramas of old buildings with peeling paint, images based on what art historians define as “pentimento” – meaning an underlying image in a painting when an earlier painting shows through. Long an avid astronomer, Jan has additionally begun taking night panoramas; he is often up at midnight under a full moon. The outcome frequently resembles James Whistler’s nocturnes, even Whistler painting fog.

Of medium height, with silver hair, wire-rimmed glasses, and trimmed beard and wearing a corduroy coat, Boles sits in his office and reflects upon the curious transubstantiation his art form has undergone, one not even the all-seeing eye could foresee: the digital revolution. “I haven’t

used black and white film in ten years,” he says, “and I don’t know if I can ever go back to that tradition. The digital cameras I now use don’t produce black and white images directly. Color is removed in Adobe Photoshop – called ‘The Thumb of God’ by some photographers. There’s an enormous amount of frustration involved because while Photoshop is an amazing tool, it can’t replace the skills I learned working in a darkroom for four decades.” Boles laments the loss of the darkroom epiphany as well, especially for students who will “never see that image emerge in the developer tray – that moment that tugs you like a ring in the nose.” Like the last speaker of a tribal tongue, he says, “I never lost a student who stayed long enough for that.”

## ...meditations on the nature of change

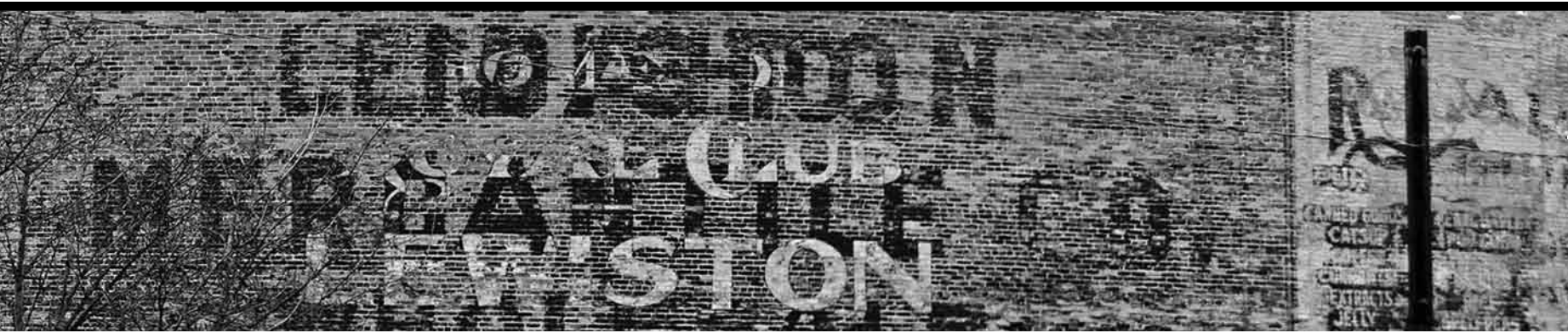
In other respects, however, he does not miss the underwater pace of the darkroom, the chemicals, the inefficiency, the expense, hiring an airbrush. “On the one hand, the great gift of the digital camera is that if you see something, you can try it – if it doesn’t work, you can punch the delete button. Shooting a thunderstorm to capture forked lightning, for example, you might take a hundred exposures and not get a single useful shot. On the other hand, with the film camera, you obligate yourself financially with each click of the shutter.”

Boles’ principal camera now is a Pentax K7. He says, “I wasn’t interested until Pentax said its digital would accept older lenses; one I have is 45 years old.”



Arthur Street Pentimento, digital panoramic, 73/4 x 40".





Lewiston Pentimento, digital panoramic, 5 x 18".

In reality, his acceptance of color and its nuances is not all that unlike Alfred Stieglitz 100 years ago, when he spent his hoarded savings to buy Lumière autochrome plates because “All are amazed at the remarkably truthful color rendering; the wonderful luminosity of the shadows, that bugbear of the photographer in monochrome; the endless range of grays; the richness of the deep colors. In short, soon the world will be color-mad, and Lumière will be responsible.”

Through a fortunate concatenation, since 2006 Boles also has been the field photographer for The Idaho Heritage Trust, recording the state’s past from artifact to architecture. “Archiving uses photography to record our world from an historical view, of course – meditations on the nature of change.” He smiles, a conspirator against time. “Some days I’m embarrassed that I’m being paid to do this – it’s almost like it’s not fair. Pure joy.”

As for his landscape photographs, images once compiled from consecutive frames are now intentionally overlapped digitally, and his head can serve as a “virtual” tripod. With smaller and different technology, a bit less dependent on nature’s vagaries, in the past five years he has reined in the photographic impulse by making a list of anticipated views, those affected by weather and season, and planning for them – a more comprehending approach, perhaps. The new normal. Digital manipulation, Boles observes, is not without its headaches, however. “With exposures

over 30 seconds, the digital sensor suffers more than film. Extended exposure,” he explains, “exaggerates the electronic static and gives you what we call ‘noise’ – the equivalent of graininess in film, which downgrades the image or lowers the quality. It’s just something you live with.” He shrugs.

An inspired raconteur, Boles launches into a spirited digression about his latest series, skyscapes. “My wife gave me a gift membership in the Cloud Appreciation Society. Our place on Sunny Slope ridge has a tremendous slice of sky.” So far, two of his photographs have found their way to the society’s Web site. This artist with an impeccable sense of composition – pursuing the elusive instant from day star until goodnight moon – has turned cloud-sitter.

No matter. On a more terrestrial footing, with work already in permanent collections from Texas to Utah, from Idaho to Oregon, and recognition by jurors in three Idaho Triennial and four Idaho Biennial competitions at Boise Art Museum, Jan Boles has already secured his place on the slopes of Mount Borah, Idaho’s highest.

– CC



Marsing, September, digital panoramic, 8 x 30".

## COMMISSIONERS

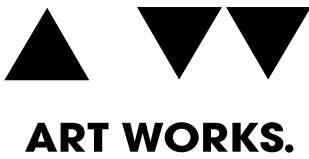
- Jeanne Anderson, Driggs
- Marsha Bjornn, Rexburg
- Steve Gibbs, Coeur d’Alene
- Vince Hannity, Boise
- Kay Hardy, Boise
- Mark Hofflund, Boise
- Susan Jacklin, Post Falls
- Sally Graves Machlis, Moscow
- Jan Mittleider, Twin Falls
- Laurel Sayer, Idaho Falls
- Calvin R. Swinson, Boise

## AT LARGE APPOINTMENTS

- Tom Bennett, Boise
- Kitty Gurnsey, Boise
- Aaron Miles, Lapwai
- Donna Vasquez, Boise
- Dr. Wilfred Watkins, Nampa

## STAFF

- Michael Faison, Executive Director
- Jadee Carson, Grants Specialist
- Michelle Coleman, Director, Community Development
- Cort Conley, Director, Literature
- Maria Estrada, Deputy Director
- Maria Carmen Gambliel, Director, Folk Arts
- Renae Heinsohn, Fiscal Specialist
- Toni Oravez, Program Assistant
- Ruth Piispanen, Director, Arts Education
- Barbara Robinson, Director, Artist Services



# COMMISSIONERS ARE VOLUNTEERS



**Jan Mittleider**  
**Appointed 2/10/11, Governor Otter**  
**Education: Idaho State University, BA, MPE**  
**Home: Twin Falls**

Born and raised in Meridian, Idaho, Jan Mittleider is an educator in the physical education department at the College of Southern Idaho, where she began teaching years ago. She taught a wide variety of classes in the areas of health and physical education to students ranging from teen-agers to people in their nineties, and she coordinated the campus wellness program. (She is a past CSI Academic Teacher of the Year.) Mittleider conducts workshops, is often asked to give keynote presentations at state and national conferences, and frequently leads tour groups on foreign travels, thereby generating funding for the college program. Additionally, for three years she wrote twice-monthly columns, *Alive & Well*, for the Twin Falls *Times-News*.

She has received numerous awards for her work as a health educator and wellness coach, and she is a champion of educational opportunities for older adults. Among other initiatives, Mittleider began the free, community-based “Over 60 and Getting Fit” program that now has over a thousand students in the Magic Valley. In 2008, the program earned a national award from the U.S. Administration on Aging.

Jan describes herself as a hobby photographer: “Frankly, it’s my favorite stress management tool.

It has taught me to see beauty with no boundaries—from the bit of magic in the mundane, the unexpected moment in my travels, or the treasure in my backyard—catching moments in the light and knowing what to overlook.” She and her husband, Leon Smith, are parents to Christy, Eric, and Kirk, and grandparents to four.

We caught up with her in Boise, returning from the Active Aging Conference in Orlando, Florida.

*Lat: You have agreed to chair the Governor's Awards in the Arts for fall 2012, a baptism by fire. Any preliminary arrangements you can share?*

It will be at the outstanding new Twin Falls Center for the Arts, perched above the spectacular Snake River Canyon, in the auditorium. I’m lining up food and live entertainment: showcasing the creations pastry-class students at the college, singing groups and a surprise band. And we are in the process of identifying talented area people for nominations. Stay tuned.

*Lat: Your first link to the arts?*

I’ve loved the arts for as long as I can remember. My father, Don Mittleider, was a saddlemaker in Meridian when I was growing up. It instilled an admiration in me for people who created a life through their hands. And it made me sensitive to how difficult it is to make a living with one’s hand-craft.

I never had any arts classes as a school kid, but I love visual art, and I love listening to music, and I buy ceramics, jewelry, art.

My husband, Leon, after taking a class as a young man, has been an oil painter for fifty years. He mostly paints landscapes, and we both show in a co-op gallery, Full Moon Gallery. I make photographic art cards, and have used some of them in my wellness presentations. They help you look at the ordinary with new eyes.

*Lats: Other things you like to do for recreation?*

We bicycle. We’ve both bicycled across the country [in stages] for 10-12 years—sometimes with the kids, sometimes self-contained. The first trip I took along a tennis racket and a library book—that didn’t work. And we’ve bicycled in France.

I love travel—it’s my favorite way of learning, and I prefer to learn with groups. We go to museums and galleries, we walk to see architecture and cathedrals.

At home, we hike in the canyon, hang-out with friends, do art projects; Netflix, I like thrillers; read *The Week* on my iPad, I’m very good with distractions.

*Lat: Books you are reading?*

David Brooks’ *Social Animal*; John Medina’s *Brain Rules*; Barbara Walters’ *How to Talk to Practically Anyone about Practically Anything*, and I just finished Elie Wiesel’s holocaust memoir, *Night*. I tend toward nonfiction.

*Lat: What is the attraction of a college career?*

I love the mission of a community college, second chances, the fortune of having of students at every level. Once I got this job, I couldn’t leave.

My current concentration is course development for older adults, including commitment to state-wide programs: *Living Well in Idaho* [Stanford’s Chronic Disease Self-Management] and *Fit and Fall Proof* [a peer-led exercise regimen].

*Lat: What music do you favor?*

My listening includes classical, soft rock, and some country now that I drive a truck.

*Lat: Person with whom you’d love to spend an evening?*

Eleanor Roosevelt. I greatly admire her because she created a meaningful life for herself, serving her country, overcoming grave personal disappointments—she was in community service before it was popular. And she was beautiful because of her work.

*Lats: Have you expectations as a Commissioner?*

I look at it as a wonderful opportunity to learn and to facilitate and to visit with artists in my area and see what we can do to use the Art Center as a facility for them. I want to make the arts more inclusive, and to inform lots of people who don’t know about our services, and to see how we can help in some way. And perhaps along the way I’ll become more artistic myself.



# DEEP ROOTS

## ARE NOT REACHED BY THE FROST

– J.R.R. Tolkien

Left to right: Michelle Coleman, Terri Schorzman, Mark Johnstone listen to Change Leader certification presentation. Pete Grady photograph.



### Change Leader Program Returns to Idaho

There are a myriad of reasons to participate in professional development workshops in any field. They help participants brush up on skills, provide concentrated time to make new connections, and develop understanding about the nature of the work itself. The Change Leader Institute, however, waters an ever deeper taproot of engagement and appreciation from participants. Kim Queen, executive director of the Pend Oreille Arts Council, says, “The Change Leader Institute was a particularly timely training for me personally. My organization was going through some needed, though difficult, changes in board leadership. The information gained through the CLI helped me to break down and understand various personalities, de-personalize issues, and strategize more effectively with those involved in governing the agency. It also gave me an opportunity to work with other individuals from around the state, to gain fresh perspective, and to realize I am not alone in many of the struggles currently faced by small nonprofits.”

Initiated in Utah by the staff of the Utah Division of Arts and Museums, the Change Leader program was developed to bring together artists and arts administrators to enhance their professional development and to encourage a network of colleagues within the state. In Idaho, as in Utah, given the rural nature of the two states, community members are known to wear many hats, and those working on behalf of the arts include folks from all walks of life. Volunteers, mayors, professors, executive directors, government employees, business owners, and many others step up to ensure that arts projects and programs in communities large and small come to fruition. These same individuals recognize the need for participation in a continuous network of support, education, and professional development. “Not only has

the training and information from the Change Leader program been beneficial and an excellent resource for future enhancements to our own organization, but the networking possibilities and chance to meet and work with other leaders from our field, throughout the state, tripled the value of the program,” says Sally Cruiser, executive director of Mountain Home Arts Council.

Last March, individuals representing all the regions of Idaho were brought together to attend the first gathering of the Change Leader Institute in Idaho—an intensive, three-day, professional development training session. The Commission and Utah Division of Arts and Museums partnered in the endeavor.

Those who attend the Change Leader Institute become certified in the program by conducting an arts project in their own community, and participants in last spring’s Idaho Change Leader workshops gathered again in November to celebrate their contributions to the state. Once certified as a Change Leader, the follow-up includes: Leadership Circles, Change Leader conferences, participation in a social networking site, and further professional development training. Terri Schorzman, executive director of the Boise City Department of Arts and History, says, “In addition to connecting with other arts leaders around the state – which I normally wouldn’t have the chance to do – the Change Leader program offers guidance and insight for working with groups, as well as to process strategy for accomplishing goals.” In Idaho, participants (with assistance from the Commission staff), will take on the responsibility of co-hosting Change Leader gatherings in regions all around the state. It is the goal of the Idaho Commission on the Arts to eventually be able to offer training in the Change Leader Institute to all those working on behalf of the arts in Idaho.

– Michelle Coleman, Director, Community Development



First class of certified Change Leader graduates at Owyhee Plaza Hotel, Boise. Pete Grady photograph.

Malia Collins with reciting student.



# A POEM is not

## THE BEGINNING

*of an excursion...some lead richly onward.*

– William Stafford

### Writing RICH

What does it mean to be truly rich? During October, students at Sorensen Magnet School of the Arts and Humanities in Coeur d'Alene explored that concept through a week-long residency with writer and teaching artist Malia Collins. Staff and students took an “imagination journey” to bring memories and stories to life through writing.

Each ArtsPowered Schools\* residency project is encouraged to identify an “Essential Understanding” that extends beyond individual arts activities and has meaning for the students and application in the world outside. Sorensen School’s Essential Understanding: “When students are in the habit of writing, they are able to tell and write stories rich in detail and imagination,” complimented the school’s goals: Write RICH: wRite, Imagination, Creativity, Habit. The acronym encompassed Collins’ emphasis on inculcating a habit of writing with imagination, detail, and specifics.

Teachers spent the week before the residency helping kindergarten-through-sixth-grade students develop a focus on writing traits and processes. The preparations developed a culture of writing at Sorensen that was safe and encouraging for all students—one that emphasized that “one’s valuable thoughts are more important than mechanics.”

During the residency each student participated in two workshops with Collins. Grade-level

writing prompts encouraged students to express thoughts based on specific sensory details. “Letter stories...” “Mornings are...” “I Was Formed By...” Before long, student writing was posted on every door and in every hall. The shared work included everything from brainstorming charts to final drafts with illustrations. The emphasis was on the process, not the final products.

In response to Collins’ prompt, a sixth grader wrote, “I was formed by the playing of hide and seek in the carpet shop with my brothers.” Shanna Marshall, fourth-grade teacher and residency coordinator said, “You could see pencils move, eyes widen, and imaginations spark. You felt the excitement of a student who hated writing transform when mechanics were no longer the focus. You could smell pencil sharpeners burning. You could hear ideas flying around, simple phrases developing into specific details, and memories being recalled as if they had just happened. You could touch over 350 pieces of student writing, each with a thoughtful artist statement attached, displayed in the gym as students concluded the week with a Reflective Sharing Gathering.” Everyone who participated watched writers come alive through their imaginative journeying with their inspirational teacher.

At the end of the week, the entire school celebrated its writing at the Friday gathering. Two students from each class read their pieces

aloud from the stage for the student body and honored guests. Older students helped the younger ones read. At three different spots during the celebration, Collins sat down with a student on stage to ask what inspired him or her to write during the week, where their ideas came from, and what they learned.

“The student writing was phenomenal,” said Collins. “Every student wrote with truth and excitement and courage. We infused the school with language for a week, and teachers and students are all eager to keep that energy going.”

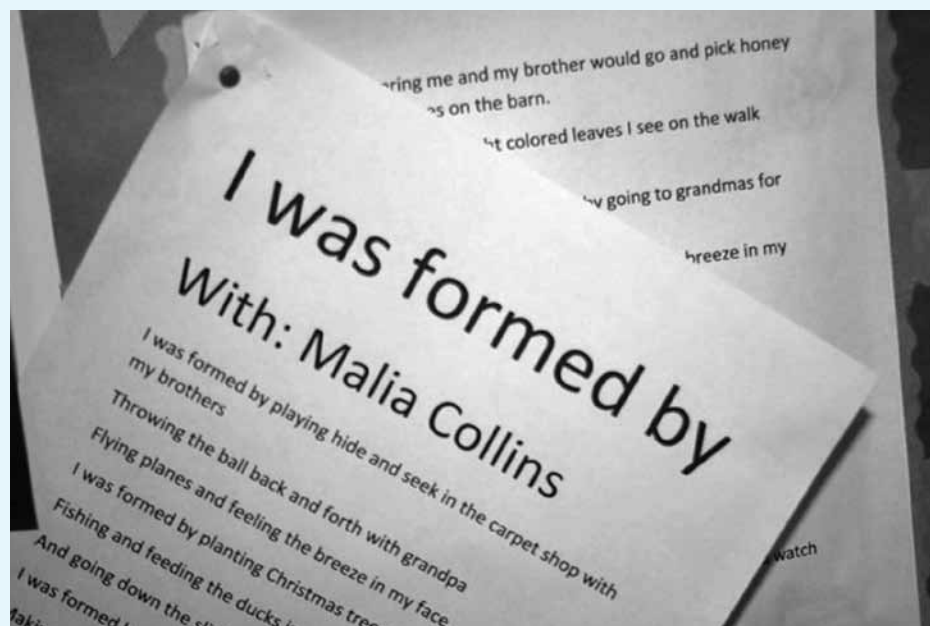
At Sorensen Magnet School, students spend time each day experiencing arts-integrated instruction. Through the ArtsPowered Schools artist residency grant, Malia Collins helped students to learn that writing is also an art form; that pouring stories out of your imagination can be just as beautiful as Van Gogh’s *Starry Night*.

– Ruth Piispanen, Program Director,  
Arts Education

\*ArtsPowered Schools is a project of the Idaho Commission on the Arts and the Idaho Department of Education. The ArtsPowered Schools Summer Institute annually assists teachers in gaining skills to be able to use the arts in their classrooms as a way to engage learners, meet the needs of a variety of students, increase literacy, and promote creativity and critical thinking. For more information: [www.artspowerschools.idaho.gov](http://www.artspowerschools.idaho.gov).

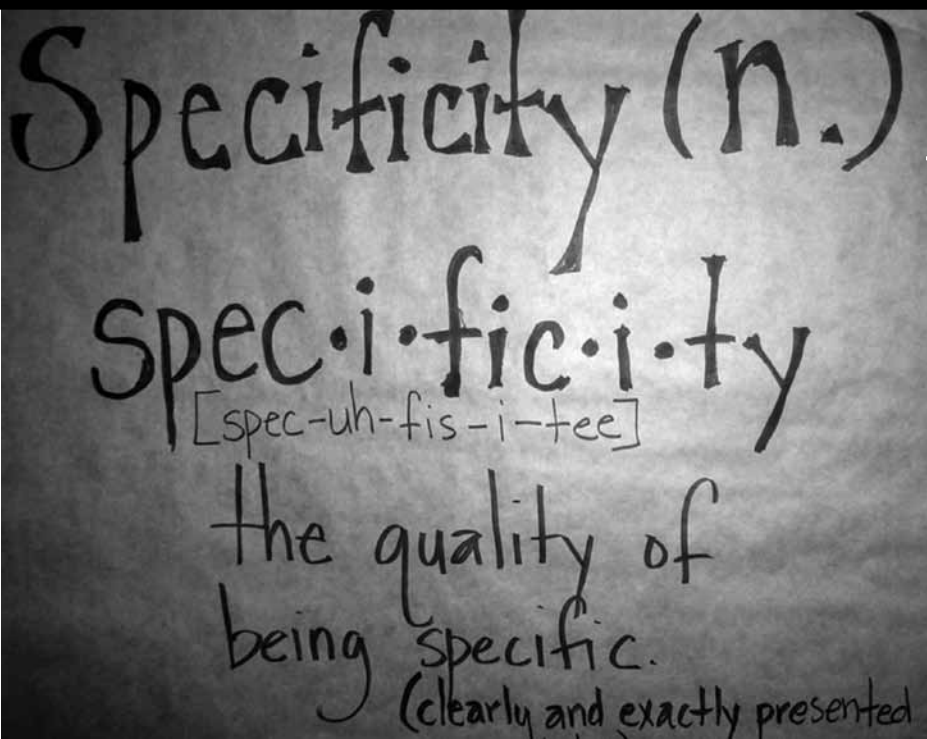
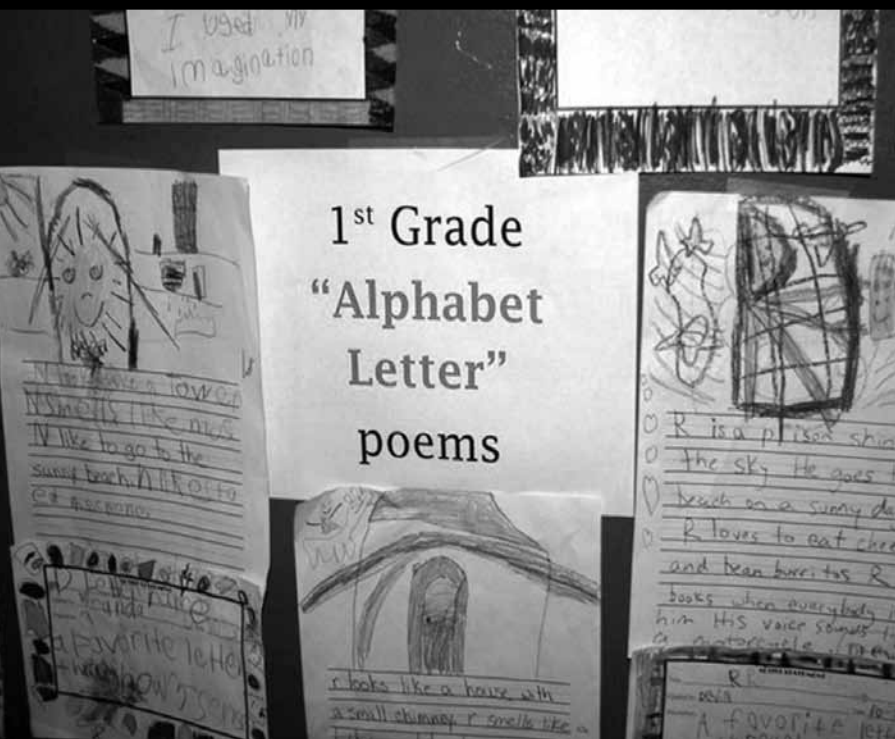


Collins encourages student during residency.



Completed assignment.





Posted samples.

**The Habit**

Sorensen Elementary, October 2011

Thank you for wild turkeys,  
their candy cane necks  
and waddle like bunched up panty hose.

Thank you for Tubbs Hill  
and the smooth-kneed mountains  
off in the distance,  
for the curve in the path  
that opens up to the water  
and the sun on that path  
sturdy enough to hold you up.

Thank you for the way the light  
on the corner of 17th and Young  
makes the tops of the trees look like  
they're glowing  
for fall and the leaves turning  
and entire classrooms of children looking out the  
window to watch.

Thank you for Charlotte and her mother's  
tears like raindrops  
for the third grade boy who said the important  
thing to  
good writing is habit  
for plain old boring Abby and Caid who is not  
like the doll  
for David's house with vinyl siding the color  
of peaches.

Thank you for a second grade girl  
who says seagulls over the lake  
look like black and white hearts,  
and the father whose whispers sound like  
the sky  
for apples dancing on clouds, and tigers  
playing tag  
for a boy who watched his brother flip over  
on his bike  
and imagined he was flying.

Thank you for a hula about golf and hiking  
and how a six-year-old decided  
Coeur d'Alene is famous for flowers  
and how he and his classmates  
held their hands high over their heads  
like divers  
and slowly, slowly opened up  
to show what they could do  
when given the time to bloom.

—Malia Collins

**Student Samples**

The kindergarten students were always  
willing to follow their imaginations and to  
answer questions such as, "What does the  
letter E dream about at night?"

**Clouds Filled**

S is a curvy road,  
S dreams about S's dancing  
together  
on clouds filled  
with blue and red cotton candy.

— Luke, Kindergarten

Charlotte understood exactly what she wanted  
to say, and briefly she tells an entire story.

**Raindrops**

I remember the first time  
I saw my mom cry  
it looked like raindrops falling  
to the ground.

— Charlotte, Grade 2

Madison could not wait to write, knowing  
she would write about home.

**My Old Kentucky Home**

The whistling wind  
the bright, hot sun  
where the squirrels run wild  
the shade in the tree  
where the cicadas chirp constantly  
In the old house  
the fireflies glowing red, then blue

— Madison, Grade 4

Zen struggled: he answered every question  
I asked with "I don't know." I told him to look  
out the window and find something to trigger  
his imagination. Once he got the idea of the  
car on the side of the freeway, he was on his way.

**Side of the Freeway**

My name sounds like a paper getting smashed.  
The color of my name is green, like a forest.  
My names tastes like nasty food, like broccoli.

I am the number twenty-six,  
a car that doesn't work,  
parked on the side of the freeway.  
Zen.  
My name looks like an old person sniffing  
flowers.

—Zen, Grade 5

When I first got there, Mark was hesitant to  
write. After about fifteen minutes, he got into  
it. He ended up as one of the two sixth-graders  
chosen to share at the Friday gathering. (MC)

**Late at Night**

I was formed by hunting with my dad  
and grandpa early in the morning until late  
at night,  
by scouting for animals while hiking up the  
mountainside,  
and turning around to see thousands of miles  
of land and forest.

I was formed by the Pend d'Oreille Lake  
with moon and sunset glistening and  
reflecting off of it like a new mirror,  
seeing moose and elk roam the forest,  
deer trotting across the mountaintop

I was formed by riding four-wheelers  
up steep mountain trails  
and walking the mountain with my dad  
teaching me the difference  
between mule deer and white-tail deer  
by sneaking around a marshy grove  
hunting for bear  
who run around and claim territory

I was formed by the wide-open forest  
pleading to have you come and admire  
its wild animals and plants  
and trees  
and open, bright skies  
with the sun shining while you take a break  
from walking for miles through its wilderness.

Seeing a bald eagle fly through the sky  
wondering if what I'm seeing  
is as beautiful as what he sees

I was formed by my grandpa teaching me  
how to track an animal after you shoot,  
once it runs away from wherever you  
punctured it.

—Mark, Grade 6

# I CHOOSE

## NOT TO PLACE *DIS* IN MY ABILITY

– Robert Hensel

### Idaho Parents Unlimited (IPUL)

a statewide, nonprofit organization—provides programs for Idaho families with a child or children who have a disability, and it has been doing so since 1985, when four women from Nampa and one from Boise filed articles of incorporation. Its mission is to “support, empower, educate, and advocate [in order to] enhance the quality of life for Idahoans with disabilities and their families.” The organization has an annual budget of approximately \$300,000.

Located within the Creative Access Art Center, 500 S. Eighth St., Boise, IPUL furnishes the roof and desks for

- Idaho Parent Training and Information Center
- Family to Family Health Information Center
- VSA arts of Idaho
- Family Voices

IPUL’s activities are supported by funding from state and federal agencies (for example, Idaho State Department of Education, Idaho State Independent Living Center, Idaho Commission on the Arts, U.S. Department of Education and Health Resources and Services, Maternal and Child Health Bureau) and by fund-raising events and donations. (Donations may be made through PayPal on the IPUL Web site.) Its long-term goal is to reduce its governmental funding dependence to no more than one-third of its budget. IPUL is governed by a board of directors consisting of parents who have a child with a disability, individuals with disabilities, and professional and disability-service providers. The organization does not charge for its programs or services.

The **Idaho Parent Training and Information Center** works to ensure that the parents of these children receive training and information about their rights, responsibilities, and safeguards under the Individuals with Disabilities Education Act in order that they can effectively participate in plans and decisions regarding early intervention, education, and transition services. The Information Center takes about 4,000 calls a year. (The programs, incidentally, work closely with families whose primary language is Spanish.)

As its name suggests, the **Family to Family Health Information Center** focuses on providing the facts and background vital to parents whose



Apprentice artist Alexandra Hansen with her works in ink, watercolor, and gouache, accompanied by master artist Pennylee Mackie.

youth have special health care needs and who have to navigate health care systems.

**VSA arts of Idaho** engages people with disabilities in artistic, creative endeavors through inclusive, educational, and participatory opportunities. They may take the form, among others, of workshops, professional training, technical assistance, and state or national programs.

VSA arts of Idaho is an affiliate—part of a nationwide network—of the international organization VSA (52 countries) on arts and disabilities. VSA (formerly Very Special Arts) was founded more than 35 years ago by Ambassador Jean Kennedy Smith to provide arts and education opportunities for people with disabilities and to increase access to the arts for all. Each year, 7 million people of all ages and abilities participate in VSA programs, which cover all artistic genres.

Since 2010, IPUL is the state affiliate for **Family Voices**, a national organization headquartered in Albuquerque that aims to achieve family-

centered care for all children and youth with special health care needs or disabilities, or both.

Family Voices began in 1981 when President Reagan signed legislation that established a new way of caring for children and adults with disabilities. By permitting Medicaid Home and Community-based Waivers, a financial mechanism that supports health and related services, children and adults who were disabled or chronically ill were now able to live at home or in their communities—rather than in large, expensive institutions—with lower costs and greater satisfaction.

Among other services, Family Voices trains families and professional partners in the application process for waivers and keeps them updated on waiver policies. Thirty-five states currently have Family Voices’ affiliation.

*Disability is a matter of perception.*

– Martina Navratilova



## At Program Central

Angela Lindig serves as director of IPUL; she has been with the organization since 2009, beginning as a parent education coordinator and then serving as program coordinator. Hers is the only full-time position; the Center also employs seven part-time staff: for example, a bilingual translator, a youth coordinator, a technical specialist. (IPUL responds to 70-80 e-mail inquiries a day.)

In January 2011, IPUL moved to its Eighth Street location—into a handsomely renovated, brown brick building with gleaming oak floors, encompassing 7,000 square feet and similar footage for basement storage. Built in 1921, the building was a furniture store and candy warehouse before its remodel, facilitated, in part, by the Idaho State Independent Living Council. Rather than simply serve as artist space for artist projects, the Center is intended to establish and conduct educational programs linked to its goals and objectives.

The open-office plan with several free-standing walls does, however, lend itself to display space for visual arts exhibitions of work by those associated with the Center and its programs. (If an artist sells a work, the proceeds are his or hers.) The initial steps were the result of a partnership with the Boise Arts and History Department, offering a professional development workshop series that proved popular.

Although the Center's activities are directed at the Treasure Valley, participation in its arts programs—as with all IPUL parent training and family health information efforts—prevail statewide. IPUL has staff available in Lewiston and Idaho Falls. As well, partnerships with other organizations that serve the disability community provide a more comprehensive coverage of the state.

## Professional Development and Technical Assistance Offerings

### Master and Apprentice Program

This program at the Creative Access Center provides aspiring or emerging artists with mentoring by a professional artist. Master artists work with them in developing technique and making connections with the local arts community and foster personal and professional growth. The mentorship culminates in an exhibition that features the work of both apprentices and master artists. The program is intended to aid artists with and without disabilities on the path to self-sustaining careers in their own art or craft, providing technical assistance regarding business and marketing skills. As Andy Warhol expressed it, "Being good in business is the most fascinating kind of art."

### Professional Artists Training

Ongoing training activities are presented in cooperation with various arts and disability organizations such as the Boise City Arts and History Department, local teaching artists, and arts business owners. Participants in these workshops share information about disability services and resources.

### Teaching Artists Training

These programs support teachers and artists in the Creative Access artist-in-residence programs serving students in preschool and grades K-12. This program offers multimedia training in the practice of including students with disabilities in the arts. Once the modules are posted on the web site, teachers and artists can take the training at any time and may call for additional training for their school as they develop their residencies.

### For additional information:

Idaho Parents Unlimited, 508 S. Eighth St., Boise 83702  
Parents @ ipulidaho.org or 208/342-5884 or FAX 208/342-1408  
Executive Director Angela Lindig: angela @ ipulidaho.org  
Program Director Bob McKain: bob @ ipulidaho.org  
Parent Education Coordinators:  
Northern Idaho, Lorisa Wellock, lorisa @ ipulidaho.org  
Eastern Idaho, Lana Gonzales, lana @ ipulidaho.org  
Southwestern Idaho, Jennifer Zielinski, jennifer @ ipulidaho.org



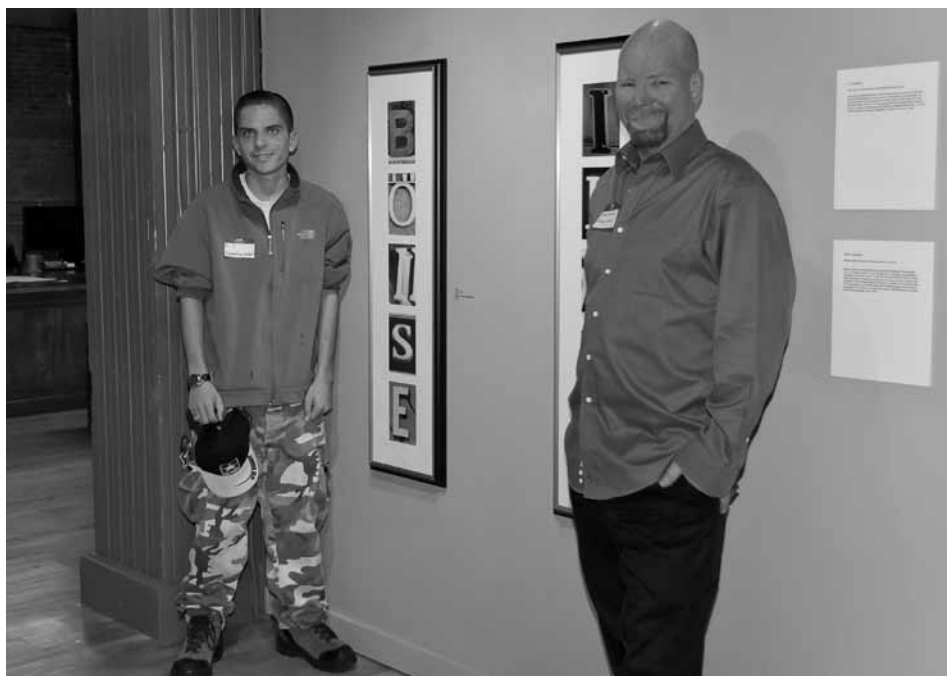
Art Center on "First Thursday" open house and "{en}ABLE the art exhibit," featuring Nathan Brasley, Dawn Burke, Marilyn Cosho, Brandon Fuller, Carlos Guerra, and Alexandra Hansen.



Master artist (foreground) Carl Hamilton shares detail feature of artwork with visitor.



Visitors view Dawn Burke's fabric art and painting.



Left to right, apprentice artist Carlos "CJ" Guerra, Jr., with his graphic Boise, alongside master artist Brent Jensen. Pete Grady photographs.



Angela Lindig, IPUL director.

# ROD KAGAN

## MEMORIAL: A GIFT FOR KETCHUM

Artist Rod Kagan passed away on December 15, 2010, leaving a legacy of sculpture and personal history in the Wood River Valley. Kagan's works of found steel objects from Idaho mines are iconic, but it was his love of Sun Valley and art that is memorialized in the new Kagan Park in Ketchum, located by the Y on Saddle Road.

The city of Ketchum has installed a major sculpture series donated in Kagan's memory. A dedication ceremony took place on August 3, at 2:00 p.m. with Kagan's brother Tim, who gave the work, *Idaho Columns*, for a permanent art installation for the park.

"The site has a remarkable vista of Baldy," said Gail Severn of the Gail Severn Gallery. "Rod's family stepped up to give the community an incredible gift."

Tim said it took about two and a half seconds to agree to give *Idaho Columns* to Ketchum.

"I was absolutely deeply touched and overwhelmed by the response, donations, time and money from the community, he said. "Rod loved the community."

Kagan came to Ketchum in the 1970s when the art scene was in its infancy and taking form.

"He was so supportive," Severn said. "Rod was always there for classes and workshops, and he understood what set the Ketchum and Sun Valley community apart from any other mountain town. He's part of this town's history."

The project was organized and managed by the Ketchum Arts Commission, which is part of the Ketchum Parks and Recreation Department, and with a great deal of effort from Arts Commission member Claudia McCain.

In addition to contributions from valley residents and out-of-town friends in support of the project, in-kind contributions were provided by Adam Elias of Elias Construction, Matt Morell of Morell Engineering, Steve Pruitt of Architecture +, Doug Clemens of Clemens Associates, Phred's Fabrication, and many more people who gave time, materials, or donations to make Kagan Park happen.

*Idaho Columns* consists of six steel sculptures, each of which is between 18 and 25 feet tall. They were created with discarded metal from Idaho mines and scrap yards and incorporate wheels, pulleys, cables, and other objects.



*Idaho Columns* allows people to understand viewing nature through Kagan's eyes. His use of angles, shapes, and oculars throughout the columns forces a viewer to see Baldy and the surrounding area from a new perspective and unusual vantage points. The sculpture's placement is very close to Kagan's original formational intention.

The park features a bench and native grasses, and viewers can sit and contemplate the artwork and surrounding environment, or wander among the six columns. Money for transportation, installation, landscape design, ongoing maintenance, benches and plaques was made possible through fundraising efforts led by Benjamin Castellano-Wood and Gail Severn.

"We couldn't be more excited to have the opportunity to showcase and memorialize the work of one of Idaho's greatest artists," said Ketchum Mayor Randy Hall. "We're very grateful

to the Kagan family, as well as to those members of the community who offered additional financial support to enable all of us to enjoy Rod's work, and to do so in a new city park. It's a real testament to the importance that this community places on the arts."

Kagan's sculptures are in private collections, museums, and public spaces around the world. A collection of his sculptures is in the Boise Art Museum sculpture garden, and some of his work is featured in downtown Boise, as well as Los Angeles and Florida. Among Kagan's accolades is the Idaho Governor's Award for Excellence in the Arts, a National Endowment for the Arts Fellowship, and participation in an Idaho exhibition at the Smithsonian National Museum of American Art.

— Sabina Dana Plasse, reprinted with permission of the *Idaho Mountain Express*.



# we are ALL RELICTS,

OF SOME GREAT JOY, WEARING BLACK.

— William Meredith



Surel Mitchell, *Untitled*, resin on wood stand, 4 1/2 x 3 1/2", ca. 1996.

## So

So maniacs are visionaries.  
So you see your reflection.  
So you make money in the stock market.  
So a malignant cell multiplies.  
So you floss.  
So you drive in the fast lane.  
So you study opera in Italy.  
So what?

—Surel Mitchell

## Conception

Rust pine needles  
settled into sky gray  
gravel.  
She wonders  
if she's looking up  
or down.  
Her part of the globe,  
one hundred miles in radius, is quiet. The nearby canal,  
empty.

There might be a bomb  
going off  
somewhere. Or a hawk  
with his eye  
on a small snake.  
She spins  
And her ovaries  
Ping with the moon  
That must be rising.

## A Daughter's Undertaking

I will be small  
compared to your absence  
like a newborn  
sleeping on her father's chest  
or synapse  
working while I write,  
so much happening  
with so little movement.

After you've gone  
I will quietly tell about you—  
the way you answered  
each time  
I called, a root  
tapped so deep  
you could hear me before I  
even started digging,  
before I hit desert rock.

I will write your  
Favorite word in a poem.  
Pentimento, maybe:  
You always knew  
what gesso covers  
doesn't go away,  
but hovers, unseen,  
needling you, reminding  
you what you could have been.

I will see your  
lips in my lips and feel  
your past rub  
itself into my days,  
leak back through my skin,  
I will be what you  
left behind, uncovered  
for strangers to see.

—Rebecca Mitchell is a graduate of The College of Idaho and lives in Boise for a month or so each summer with her husband Samir Kelada and newborn daughter, Nettie. Her mother, well known artist Surel Mitchell, who had exhibited in Boise and Moscow, passed away October 10, 2011.

## how TO WORK

### WITH A PROFESSIONAL WEB DESIGNER (part 2)



Artists who have their own Web sites often start by designing a site in a basic WYSIWYG (what-you-see-is-what-you-get) program, such as Microsoft Publisher, Microsoft FrontPage or Adobe Pagemill, because they may not know programming languages like HTML. Sites designed this way are great for their simplicity, functionality and financial accessibility, as they cost very little to create. As an artist's reputation builds, however, he or she may consider a professionally designed Web site.

This may more adequately reflect the caliber of work the artist is creating, and the collectors and galleries visiting the site. That means the artist will have to entrust a professional Web designer to bring their vision to life.

Professionally designed Web sites are an investment, generally costing thousands of dollars, depending on the complexity of the design. When you decide you're ready for one, you want to be sure you are getting the most for your money. This means you need to formulate what the site should do and look like long before you meet with a Web designer. You also need to determine which designer will be able to interpret and implement your vision, and make sure the site will be easy for you to manage after your designer has completed the initial set up. In this article, several professional Web designers share what artists need to know before commissioning someone to build their Web sites.

#### *Determine what you need.*

Understanding and defining the purpose of your Web site – from the minute you conceive it – is fundamental, and it will save you money. "It's a good idea to have a good plan of what you

want, even before you contact the designer or developer," says Baltimore Web developer Steve Seebode. "This will lower the time to work on a project and, in the end, will cost less, if they charge an hourly rate."

You also need to find a designer with whom you are compatible.

"The artist should talk enough with the prospective web designer to determine compatibility, since they will be working closely together to create the site," says Wil Cone, a Web developer based in Santa Fe, NM. "If the artist has very clear design ideas going in, it's vital that the Web designer is open to those ideas and willing to accommodate the artist's priorities and preferences."

Cone's wife, Erin, a painter whose work appeared on the January 2008 issue of *Art Calendar*, adds that it is always beneficial to check out the competition.

"That not only helps you know what you are up against, but it also helps you understand the standards," she says. "You want to have a good sense about what the galleries will be expecting. And you want to see what you will be judged against." Wil emphasizes that it is vital to evaluate a prospective designer's technical abilities as well.

"Not all Web designers are actually proficient programmers with the technical skills to make sure a Web site functions correctly with no glitches," he explains. "For example, a good web designer who focuses on the technical side of things will check a Web site they make in various browsers and operating systems to make sure it looks good and works right across the board. A beautifully designed site with lousy programming will lose users through navigation errors, bad links and bad presentation in alternate platforms."

#### *Convey the purpose.*

Even when you find a good designer, that person is not a mind reader. It's important that you are able to clearly articulate what you need the site to do, how it should look and what it should accomplish.

"Once (the artists) have thought it through, they need to be able to clearly verbalize what their needs are, what the purpose of their site is," says Cathy Carey, a California artist who also designs and develops Web sites. "Are you selling your work, or are you mainly providing (contacts) for your galleries? Be clear about what you want the site to achieve, and who you are as an artist. That will help the designer configure a site that matches your style and differentiates you from the pack."

Wil Cone says it is the artist's responsibility to let the designer know what the basic components of an artist's Web site need to be, and to have his or her materials organized and prepared so the designer can easily incorporate them.

"Generally, an artist's Web site should function as an online portfolio and should have all the components of a traditional portfolio: an artist's statement, a bio or curriculum vitae, press excerpts and of course, the best examples of the artist's work," he explains. "The artist should have good-quality images ready to use. A Web site can go beyond this to also include a news page or even a blog, and it should also provide contact information for the artist and the artist's galleries and reps. Having this content up-to-date and ready to give the designer will ensure the process goes smoothly."



### *Avoid communication problems.*

Communication problems are likely because artists and Web designers are essentially speaking two different languages, so it's important to be patient and explain things clearly to your designer.

"A lot of people get so frustrated, because they have these great aspirations," muses Deborah Morris, president of Web Resource Management. "They think that they are going to build this great site, and be able to market themselves. And then the project flops, often because of miscommunication. Expectations were not met. And it just leaves a bad taste in everybody's mouth. And it doesn't have to be that way. Not at all."

It's important to put yourself in the shoes of your designer and understand that asking for last-minute changes or major overhauls to a project may end up costing extra money. Decisions need to be made in the planning stage, not in the development stage, or it can end up costing you extra money.

Likewise, if you aren't clear about anything, be sure to ask your designer at the beginning.

"Sometimes the designer really needs to dumb it down a little bit when explaining the process to clients," says San Francisco Web designer Jill Morrison. "This is the world we live in daily, but they don't, and you need to speak a language that they can understand."

### *Make sure you can update the site remotely.*

All of the designers interviewed for this piece strongly recommend that artists incorporate a content management system that will allow them to update their sites on their own. You will need to discuss this with your Web designer, and make sure the designer is able to provide you with this type of set up. Otherwise, you can get stuck paying the Web designer each time you want to update the site.

"Ideally, an artist's Web site should be set up so that they can maintain it themselves," says Wil Cone. "This may cost a little more in the beginning, but it will work out over the long run. It will end up paying for itself over time in terms of money saved on additional designer fees for updates. An artist depending on a Web designer to manage all updates will be at the mercy of the designer's schedule and availability."

Being able to update your site may require that you learn some rudimentary programming.

"Learn some basic HTML," says Seebode. "HTML is very easy to learn, and you will find you can do most small updates or fixes on your own with this knowledge. So I highly recommend a content management system."

Content management systems can also give artists enormous opportunities to converse with their visitors and thus get to know their audience. For example, Morris explains, "Some content management systems sometimes allow you to create forms. So maybe you have a gallery showing coming up, and you want people to RSVP. Does the system allow you to create a form for that? It keeps people engaged. And then once you have them RSVP for an event, you can send them a reminder."

Even if the artist doesn't plan to do their own updates, Cone and others stress that it is critical that the artist pay for and manage their own Web hosting and domain name — generally at a cost of \$10 per month and \$10 per year, respectively — rather than letting those be managed by the web designer.

"That way the artist can hand it over to a new designer at any time at their discretion," Cone says. "By handling their own domain name and Web hosting in this way the artist maintains control of their Web site."

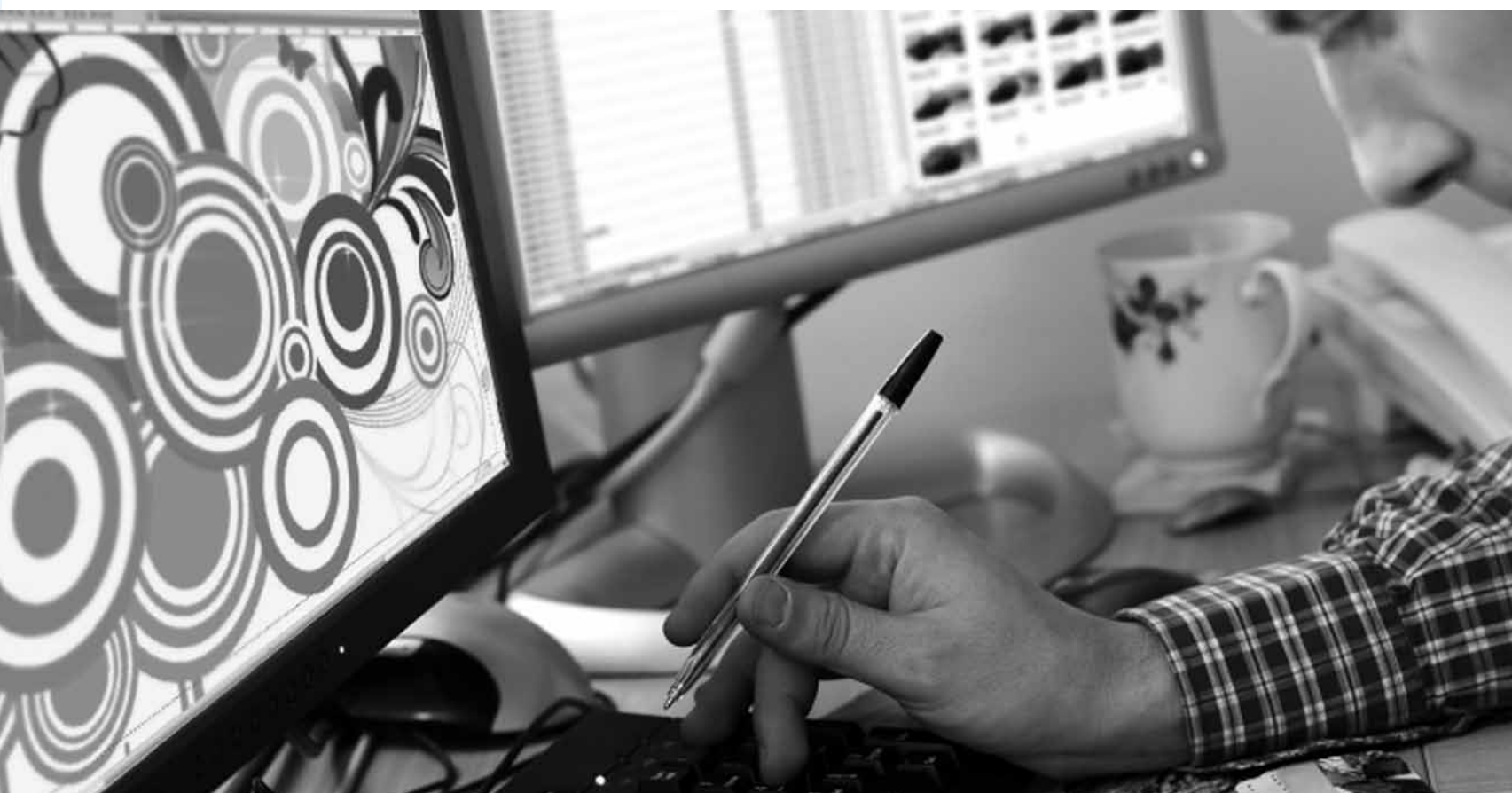
—Gay Jervy. A Baltimore-based freelance writer, Jervy has written for *The New York Times*, *Money Magazine* and *Inc.* magazine. She can be reached at [Gjervy@rcn.com](mailto:Gjervy@rcn.com).)

Reprinted with permission from *Art Calendar* magazine. It was originally published in the July/August 2009 issue.

### *Money-saving Tips*

While you may have impressive plans for your Web site, you may not have a lot of money to spend. Talk to your designer, discuss your budget, and explore alternatives. You can save money by purchasing a Web template and having a designer customize it, or find a designer who will trade services.

— Barbara Robinson, Artist Services Director





## PASIÓN

## POR LA VIDA:

*Día de los Muertos* (Day of the Dead)

Installation using recycled items, Jaime Rivera.



Altar to migrant fieldworkers, Bobby Gaytan.



Community altar.



Detail, Altar to José Guadalupe Posadas, Alma Gomez.



Altar to Angie, Xochil, and Sergio Castellanoz, Eva and María Castellanoz.

The celebration of “Day of the Dead” has been a tradition of indigenous peoples in Central Mexico and other Latin American countries for 3,000 years, eventually coinciding or colliding with the Catholic observance of All Saints’ Day and All Souls’ Eve (November 1-2), decreed by the papacy in the eighth century. Honoring the lives and memories of one’s ancestors are the heart of the celebration: a joyful rather than a mournful commemoration. With the arrival of Mexican and Central American immigrants over the years, this Meso-American/post-Conquest Christian tradition has now crossed the southern border and become well established in many American communities.

In Mexico, visiting cemeteries and decorating the graves of loved ones are common customs for *Día de los Muertos*. Altars are assembled on the graves of relatives and the celebration includes singing, dancing, sharing food, and telling stories, accompanied by calaveras (skulls), candles, papel picado (paper cut-outs), and the deceased’s photographs, drinks, and favorite foods. In private homes, a path of sempaxochtl (marigolds) petals guides the visiting souls from their front door to the family altar. Families eat *pan de muertos* (bread of the dead) and drink xocolatl (hot chocolate) while sharing memories of their loved ones.

In 2010, the Idaho State Historical Museum hosted the first community-wide Day of the Dead. Until then, such public celebrations were seldom viewed in the Treasure Valley, where most Idaho Latinos live. In addition to being the repository of Idaho history and artifacts, however, the museum also has made presenting living community cultures part of its mission. Culture-specific

events there, such as the Day of the Dead, have attracted diverse community groups to celebrate publicly what was previously private: their beloved ancestors.

In addition to the “community” altar, the museum invited traditional and contemporary artists to create their own altars integrated with its permanent exhibits. And when a family walked into the museum on opening day and one child, holding a framed photograph of a loved one, came to the front desk and asked museum education specialist Kurt Zwolfer where to place it in the community altar, it only confirmed that the celebration has reached a far more inclusive community.

*A sampler of altars.*

Outside, a multimedia installation of recycled materials welcomed visitors; in the lobby, artist Alma Gomez created a large pyramid to honor Mexican artist José Guadalupe Posadas (1852-1913). In the largest room, two floor tapestries created by Zwolfer with corn, beans, and rice, flanked Bobby Gaytan’s altar to farm workers. Eva Castellanoz honored her son and granddaughters with an altar by combining her wax flowers with hundreds of tissue-paper flowers made by students from local schools where Maria Berain led workshops. Other artists and participants also composed extraordinary altars: Star Moxley, James Hacking, Norma Pintar, Hervé Gambliel, Amy Lindstrom, Bingo Barnes, Valerie Mejer Caso, Allison Corona, Garth Claassen, Sonya Rosário and Luz Camarena, Amy Nack and Theresa Burkes, and The Association of Charros.

— M. C. Gambliel, Director, Folk and Traditional Arts

Altar to José Guadalupe Posadas, Alma Gomez.



Detail, Ofrenda on altar to Charros, Association of Charros.



Altar to Elle Gambliel, Hervé Gambliel.



Altar to Charros, members of Association of Charros.



# CULTURAL

## CONFINEMENT TAKES PLACE

*when a curator imposes limits on an art exhibition, rather than asking an artist to impose limits.*

— Robert Smithson

### FY2012 QuickFunds Round 2

#### BOISE

**Gregory Bayne**, \$1,358 to travel to Maryland to shoot video footage and collect materials for a documentary, *Bloodsworth*.

**Kirsten Furlong**, \$1,337 to attend a two-week residency at the Bush Creek Foundation for the Arts.

**Lisa Allen**, \$674 to attend the American Orff Schulwerk Association's professional development conference for music educators.

**Morrison Center**, \$1,358 for the Family Reading Series, a staged reading by professional actors of a classic tale.

#### EAGLE

**Idaho Korean Association**, \$1,291 to partner with Korean Culture Center of Los Angeles to bring Gyeonggi Provincial Dance Group of the Gyeonggi Arts Center to the Morrison Center.

#### EMMETT

**Emmett Community Playhouse**, \$1,358 for performing artists' fees for the Idaho Renaissance Faire.

#### MERIDIAN

**Joint School District #2**, \$1,331 to Renaissance High School to bring Male Ensemble Northwest to work with male choir students from the Treasure Valley.

#### MOSCOW

**Moscow Community Theatre**, \$1,193 for a production of *Bye Bye Birdie*.

**Moscow School District #281**, \$1,299 for A.B. McDonald Elementary program *Totem Project* with rostered teaching artist Lizette Fife.

#### POCATELLO

**Idaho State University**, \$1,280 for an exhibition of drawings by Richard Oelze involving WWII artists for the university's *War in Society* series.

#### REXBURG

**Omar Hansen**, \$1,271 to write and produce a theatrical ghost story concert at the city's historic Romance Theatre.

Gregory Bayne, filmmaker.



Korean Cultural Day, Idaho Korean Association, Gyeonggi Provincial Dance Group of Gyeonggi Arts Center.

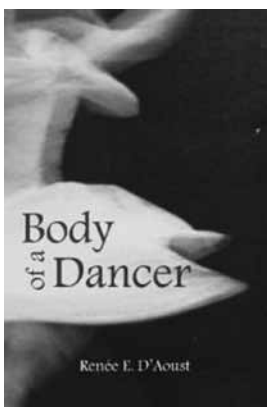


Richard Oelze, *The Expectation*, 1935.

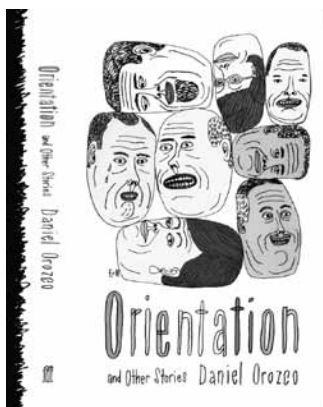


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Fax: 208.334.2488  
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info@arts.idaho.gov

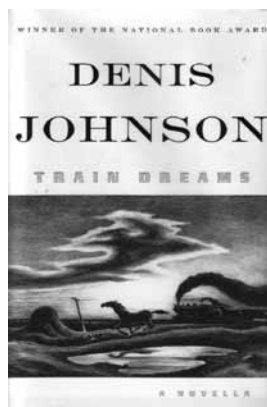
## Idaho Reader's Quarter



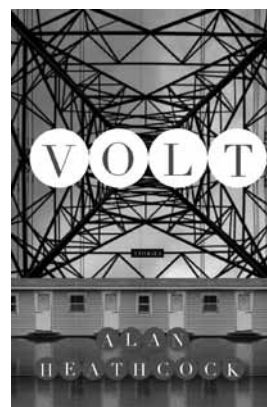
Renée D'Aoust,  
*Body of a Dancer*,  
171 pgs., trade paper,  
\$15, Etruscan Press.



Daniel Orozco, *Orientation:  
and Other Stories*, 176 pgs.,  
hardcover, \$23, Faber & Faber.



Denis Johnson, *Train  
Dreams* (novella),  
116 pgs., hardcover,  
\$18, Farrar, Straus, Giroux.



Alan Heathcock,  
*Volt: Stories*,  
207 pgs., trade paper,  
Graywolf Press, \$15.



Kerri Webster,  
*Grand & Arsenal*,  
94 pgs., paper, \$18,  
Univ. of Iowa (March).

# DEADLINES



*Oh! Do not attack me with your watch. A watch is always  
too fast or too slow. I cannot be dictated to by a watch.*

– Jane Austen, *Mansfield Park*, English novelist (1775-1817)

### Grant or Award

#### *Quickfunds 4:*

March 12, 2012

#### *Individuals:*

- Performing & Media Arts Fellowships  
January 31, 2012
- Traditional Arts Apprenticeships  
January 31, 2012
- Directory of Teaching Artists  
June 29, 2012

#### *Organizations:*

- Public Programs for the Arts  
January 31, 2012
- Entry Track  
January 31, 2012

### Arts Education

- Project Grants  
(for schools and organizations)  
January 31, 2012

#### *Other:*

- Poetry Out Loud State Finals,  
Egyptian Theatre, Boise  
March 3, 2012
- The Big Read, application deadline  
February 1, 2012
- Idaho Commission on the Arts  
Fellowship Exhibition, Idaho  
Statehouse, until February 10